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AN EXHIBITION OF SAMPLERS
GIVEN BY ARTHUR S. VERNAY
IN OCTOBER IN THE YEAR
MCMXVI

ARTHUR S. VERNAY
12 E. 45TH STREET
NEW YORK

“On woolen canvas, $16\frac{1}{2} \times 12\frac{3}{4}$ inches, ‘*Mary Slatter, April 29, 1791.*’ This is a beautifully worked Sampler in silk, showing four figures, a basket of flowers and a house with mica windows.”

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ON EXHIBITION
AT 12 EAST 45TH STREET · NEW YORK
OCTOBER 23RD TO NOVEMBER 11TH
FROM 9 A·M· TO 6 P·M·

CONCERNING THE SAMPLER

“**E**NSAMPLER,” wrote old Geoffrey Chaucer early in the fifteenth century, borrowing from the French a word to express his meaning of “pattern,” by which devious route the Latin word “exemplar” found its home in the English language.

In the beginning of things, at all events, the Sampler was nothing more nor less than a pattern-piece and as such must have been coeval with ornamental needlework itself.

This cult of the needle, indeed, seems in these early days to have occupied the leisure hours chiefly of the women of high degree, for, among the Greeks, it was Penelope of the royal house of Ithaca who worked at her tapestry-loom, and in later mediaeval times Queen Matilda, the wife of the Conqueror, who led her Court in the working of that historic web which is today shown to the curious at Bayeux. What more likely than that these princesses had, in the custody of their attendant maidens, pattern rolls, or samplers, whereon were worked examples of the stitches they employed?

All this however is merely conjecture. Certain it is that as early as the fifteenth century we have in the

household accounts of Queen Elizabeth of York (1465-1503) an entry "To Thomas Fissch, for an elve of lynnyn cloth, for a sampler for the Queen, viijd"—which clearly shows that the Sampler, under that name, was already in common use.

Later on, in an inventory of King Edward VI's property, made in 1552, are such references as, "Item, XII samplers" and, "Item, one sampler of Normandie canvas, wrought with green and black silk."

Finally the Sampler finds its way into English literature. Thus, Thomas Miller in *The Treasure of Auncient and Moderne Times* (1613) deprecates women learning "idle samplery," John Skelton, Poet Laureate, in *The Garlande of Laurell* (1523) refers to "The saumpler to sow on, the lakis to enbraid" and, fifty years later, Sir Philip Sidney in his *Arcadia* asks, "Why doost thou in thy beautifull sampler sette such a worke?"

In Shakespeare's *Titus Andronicus*, (Act II, Sc. 5), Marcus says of Philomel that she

"In a tedious sampler sew'd her mind"

While, in a *Midsummer Night's Dream*, (Act III, Sc. 2), Helen declares

"We, Hermia, like two artificial gods,
Have with our needles, created both a flower,
Both on one sampler, sitting on one cushion"

Herrick, in the *Hesperides* has

"Come bring your sampler and with Art,
Draw in't a wounded Heart"

And Milton in *Comus* declares that

"Coarse complexions
And cheeks of sorry grain, will serve to ply
The sampler."

There are many other references, both in the prose and poetry of the seventeenth century, to the Sampler, but it is always spoken of as the work of adults and not until Dr. Johnson's day in 1758 do we find it mentioned, (in the *Idler* No. 2—"Our girls forsake their samplers"), as typically the work of children. It is as a child's task that the Sampler receives mention by Pope, Keats, Burns, Dickens, Thackeray and, last of all, by Miss Mitford in that delightful passage in *Our Village* that tells of little Lucy's attempt to render realistically the pine-cones with her needle.

This change of literary view point is significant when the difference between the Samplers of the sixteenth and seventeenth, and those of the eighteenth and nineteenth centuries is taken into account.

At first confined to a working record of patterns for the use of the adult needle-worker, these early Samplers, technically admirable it is true, are, nevertheless, merely elaborate exercises in embroidery. The earliest of them all, including the first dated Sampler, (one of the year 1643, now in the Victoria and Albert Museum), were largely occupied with cut and drawn linen-work, the bands of silk embroidery being only subsidiary features. Even when feminine England was overwhelmed by that wave of enthusiasm for pictorial embroidery evidenced by the multiplicity of so-called "Stuart Pictures" that have come down to us, the Sampler was still the work of grown-ups. The favourite patterns were conventional flowers—roses, carnations, tulips, for instance—as well as acorns and strawberries, with occasion-

al tiny human figures, oddly known to collectors as "boxers," varied with frankly geometric ornamentalations.

In the following century however, the Sampler, as we know and love it, came to its own. It developed, one is tempted to say, into a child's exercise in needlework, done quite often at the tenderest of ages, and has a desirability, somehow lacking in the earlier work, due to its flavour of human interest and to its charm of intimate association.

Vastly more pictorial in character than their predecessors these eighteenth and nineteenth century Samplers were occupied with religious figure-subjects, such as Adam and Eve in the Garden of Eden, and the Spies sent into Canaan, with landscapes and quaint views of houses, and with trees and shrubs, potted plants, baskets of fruits and flowers, birds and animals. In place of simple alphabets and rows of numerals we find verses, biblical texts, moral maxims and reflections of the most personal character. Towards the close of the eighteenth century the "Map Sampler" came into widespread favour, and quite occasionally a portrait, sometimes of one or other parent of the maker, is introduced.

Almost invariably, on these latter-day samplers, the name of the embroideress with the date of the work's completion is found, but though the majority were worked by school-girls, there are very few instances of the teacher's or school-mistress's name being recorded, save in the case of a few foreign samplers, notably those of Spanish origin.

The most casual study of a collection of samplers reveals the fact that texts, verses, maxims and morals are so continually repeated that a common source of origin might seem to be indicated. As a matter of fact, however, no books seem to have been published between the late sixteenth and the close of the nineteenth century. To the *Schole House for the Needle* by Richard Shorleyker (1632), the *Needle's Excellency* enriched by a poem "In Praise of the Needle" by John Taylor the water-poet (1640) and the various Venetian pattern books, such as the *Pre-tiosa* of Parasole (1600) and the *Corona* of Vecellio (1593), both largely used by the seventeenth century sampler makers, there were no immediate successors.

The foundation material of all early samplers was either bleached or unbleached linen which, during the first half of the eighteenth century, was of a peculiar yellow colour. This was superseded by a woolen cloth known as "tammy" or "sampler-cloth" which, besides being subject to the ravages of the moth, was not adapted to any cleaning process. It went out of fashion in a few years and recourse was again had to coarsely woven linen and linen canvas, subsequently replaced, when the decadence of the sampler had set in, by canvas woven of cotton thread.

The stitches found in sampler work are of every known variety. In the last quarter of the seventeenth century, for instance, there are not wanting examples of the so-called "stump-work" familiar in the caskets and pictures of the period. The flat or satin stitch, as well as the back-stitch, was popular during

the same period. Most frequent, however, in the eighteenth century were the tent stitch, which looped itself round a single thread of the foundation material, and the cross-stitch, so universal that it eventually became known as the "sampler stitch."

The original home of the Sampler was undoubtedly England, where the working of them continued general until the middle of the nineteenth century. Nevertheless, considerable interest attaches to the samplers of other countries, which, as a rule, however, are more of the order of pattern-pieces, lacking texts, verses and pictorial character.

It remains only to add that the collection which is enumerated in the following pages is of quite extraordinary interest. In the first place it shows an almost complete sequence in Sampler work of the seventeenth and eighteenth centuries down to the middle of the nineteenth century. Examples have also been added of stump work and various needlepoint from the period of Charles I, and it is believed that no Exhibition has been given heretofore in this country where Samplers from America, England, Switzerland, Spain, Holland and Norway have been shown.

In conclusion, on examination of the various specimens it is apparent that the charm of the Sampler is unique, each piece of work representing the individual effort of some youthful aspirant in the art of needlework.

ARTHUR S. VERNAY

CATALOGUE OF SAMPLER EXHIBITION

ENGLISH SAMPLERS—Dated

1 On cotton canvas, 18 x 7 $\frac{3}{4}$ inches. This is a rare example signed "Mary Clark, 1722."

2 On cotton canvas, 8 x 12 inches. This is of interest on account of the date. Signed "Sarah Drew, aged ten year, 1743."

3 On coarse cotton canvas, 25 x 44 inches. This is a very important specimen with a quaint story worked in colours. Inscribed, "This story was taken out of The Spectator, and finished the 11 of December, 1745."

4 On coarsely woven woolen canvas. The Lord's Prayer, the Belief and the Ten Commandments. "Hannah Downing Ended This Work, 1753, aged 11."

5 On coarsely woven linen canvas, 22 x 7 $\frac{1}{2}$ inches. An alphabetical sampler, "1760."

6 On woolen canvas 12 x 9 $\frac{1}{2}$ inches. This is a rare example from the Drane Collection sold at Christies' July 9th, 1916. Signed "Robert Henderson, Jean Henderson, Cristan Henderson, year 1762."

7 On coarse cotton canvas, 17 x 13 $\frac{3}{4}$ inches. "Ann Manypenny Fnshd This Work December the 21, in Her Tenth Year of Her Age 1767."

8 On cotton canvas 32 $\frac{1}{2}$ x 7 $\frac{1}{2}$ inches. "Katherine Hallowood finished her sampler in 14 year of my age, March the 7 day, 1769." A rare and unusual specimen.

9 On cotton canvas 17 x 8 inches. "Mary Fry Swanton, Jan^{ry} 1771."

10 On woolen canvas 16 $\frac{1}{4}$ x 13 inches. "Isabella Kit Mason, 1785."

[NOTE: The words in quotation marks are copied verbatim from the Sampler.]

Catalogue of Sampler Exhibition

11 On woolen canvas 12 x 14 inches. "Charlotte Sargeant, 1791."

12 On woolen canvas $16\frac{1}{2}$ x $12\frac{3}{4}$ inches. A beautifully worked example showing four figures, a basket of flowers and a house with mica windows worked in silk. Inscribed "Mary Slatter ended this April 29, 1791." This is one of the most important samplers on exhibition.

13 On cotton canvas $10\frac{3}{4}$ x $9\frac{1}{2}$ inches. "Dorothy Calver, Decr. 9th, 1800."

14 On finely woven canvas 17 x $14\frac{1}{2}$ inches. This sampler is particularly interesting on account of the verse on Happiness which is beautifully worked. Signed "Mary Kimber, March 23d, 1801."

15 On woolen canvas $6\frac{1}{2}$ x 6 inches. "Mary Mann, aged 10 years, 1804."

16 On woolen canvas $12\frac{3}{4}$ x $11\frac{1}{2}$ inches. A rare example excellently worked and curiously inscribed "finished March the 28 by Elizabethann Luck, daughter to John and Mary Luck of Sailhurst, in Sussex, aged 10 years, 1804."

17 On cotton canvas 11 x $8\frac{1}{2}$ inches. An alphabetical and numerical sampler by "Eliza Williams, Bristol, 1805."

18 On woolen canvas $11\frac{3}{4}$ x $12\frac{1}{2}$ inches. The design on this sampler is beautifully worked in chain stitch. Signed "Martha Jerit, aged 13, Febuary ye 1806."

19 On woolen canvas $16\frac{3}{4}$ x $12\frac{1}{2}$ inches. "Matildia Whitten, aged 9 years, 1807."

20 On woolen canvas 16 x $12\frac{1}{2}$ inches. "Rebecca Punter, 1807."

Catalogue of Sampler Exhibition

21 On woolen canvas 16 x 12 inches. Signed "Ruth Reading, in the 9th year of her age, 1807."

22 On woolen canvas 14 x 17 inches. "Jane Cottrel, work'd this sampler in the 12th year of her age, 1807." This is an interesting example with a curious verse on "Pride."

23 On woolen canvas 13 x 18 inches. A very interesting bird and flower sampler with an unusual border and a curious biblical verse. Signed "Mary Ann Chapmen, her Sampler, finished May 31, in the year of our Lord and Saviour, Jesus Christ, 1808, age 11 years."

24 On fine woolen canvas 14 x 14 inches. This work shows various interesting darning stitches with a white rose in the centre and a fine hemstitched border. Signed "Mary Elsdon, 1809."

25 On woolen canvas 16 x 12 inches. "Mary Ann Hammans, Her Work, 1813."

26 On woolen canvas 20 x 18 inches. A rare example with interesting verses taken "from Principles of Friendship. The following verses are most respectfully dedicated to the Memory of the late Rev. Robert Marshman, who departed This Life August 24th, 1806 having been Pastor of the Baptist Church at Westbury-Leigh more than 43 years, preached 7116 times and baptized at Westbury-Leigh 253 persons. Leah Totonsend finished this work, Dec. 11, 1815, age 9 years."

27 On woolen canvas 16 x 13 inches. Signed "Harriet Hawes, 1817."

28 On woolen canvas 16½ x 13 inches. "Jans Clark's Work, September 30, 1817, aged 8 years."

Catalogue of Sampler Exhibition

29 On woolen canvas $18\frac{1}{2} \times 17$ inches. This sampler shows interesting darning stitches and is signed "P.V.M.; C.C.S., Anno 1818."

30 On linen canvas $11\frac{3}{4} \times 12\frac{3}{4}$ inches. Signed "Edith Sparrow, aged 9 years, Bath, finished March, 1820."

31 On woolen canvas $16\frac{1}{2} \times 13$ inches. "Sarah Higgs, 1820."

32 On open cotton canvas, $10 \times 8\frac{1}{2}$ inches. An unique wax and paint sampler. "M. Briggs, 1821."

33 On coarsely woven linen canvas $21\frac{1}{2} \times 8$ inches. "Charlotte Rooks Aged 12 Years, finished February 8, 1822, Mrs. Joness School, Hoddesdon."

34 On finely woven woolen canvas, $12\frac{1}{2} \times 14$ inches. "Jane Usher aged 10 years, March 22, 1824."

35 On woolen canvas $14 \times 11\frac{1}{2}$ inches. Signed "Emily Pattinson, aged eleven years, 1825."

36 On fine woolen canvas 19×24 inches. An interesting piece of work signed "Sarah Winteringham ended this Sampler in the Thirteenth Year of Her Age, February the Twenty Sixth One Thousand Eight Hundred and Twenty Five."

37 On coarsely woven linen canvas. "Margarett Reeves finished this work May the tenth, 1826, aged 8 years, born at Hammersmith, Middlex."

38 On woolen canvas $10\frac{1}{2} \times 6\frac{3}{4}$ inches. "Mary Ridgway, May 7, 1827."

39 On woolen canvas 15×15 inches. "Rozia Grills, age 9 years, 1827."

Catalogue of Sampler Exhibition

40 On woolen canvas 18 x 12 inches. "Louisa Russell, Her Work, finish'd in the Tenth Year of her age, one thousand 8 hundred and 27."

41 On woolen canvas $15\frac{1}{2}$ x $14\frac{1}{2}$ inches. This sampler shows interesting darning stitches and is signed "E. W., 1827."

42 On cotton canvas 21 x 21 inches. A charmingly worked example showing an interesting border and beautifully worked earth and sky. "Elizabeth Boyes work, aged 12, 1827."

43 On fine woolen canvas $19\frac{1}{2}$ x $13\frac{1}{2}$ inches. "Mary Wimeringham ended this Sampler in the Ninth year of her age, June the eighteenth, One Thousand Eight Hundred and Twenty Seven."

44 On woolen canvas $8\frac{1}{2}$ x 13 inches. Signed "Fannie Page, 1827." A beautifully worked design of trees, birds, etc., with a biblical quotation.

45 On cotton canvas $15\frac{1}{2}$ x 13 inches. "Eliza Robathan, her Work, in the eleventh year of her age, 1828." This sampler is unusual because it gives the various capitals of Europe.

46 On woolen canvas 16 x 13 inches. A rare example with a curious inscription "Mary Ann Stames, finished October 28, 1833, aged 13 years."

47 On finely woven woolen canvas $6\frac{1}{2}$ x $7\frac{1}{4}$ inches. A charmingly worked example "From Christian Roe to Matilda Roe, 1833."

48 On woolen canvas 17 x 12 inches. "Ann Millard's Work, finished April 9, 1834, aged 14."

Catalogue of Sampler Exhibition

49 On woolen canvas $16\frac{1}{2} \times 12\frac{1}{2}$ inches. "Elizabeth Marsh, 1836, Mr. Fords' School, Dagenham."

50 On woolen canvas 17×13 inches. "Jane Osborn, aged 11 years, 1838."

51 On woolen canvas $12 \times 7\frac{1}{2}$ inches. "Jane Copley, aged seven years, 1838."

52 On woolen canvas $16\frac{1}{2} \times 12\frac{1}{2}$ inches. "Eliza Brown, aged 9 years, Nov^r. 26th, 1841."

53 On cotton canvas $11\frac{1}{2} \times 12\frac{1}{2}$ inches. Signed "A. L. S., A. E. S., A. E. W., 1849."

54 On woolen canvas $18\frac{1}{2} \times 16\frac{1}{2}$ inches. "Mary Ann Penn, aged 9 years, Dec. 8, 1851."

55 On coarse linen canvas 12×11 inches. "Jane Pateman, Aged Seven Years, Finished This May 30, 1857, Soampston School."

ENGLISH SAMPLERS—Late 18th Century

56 On woolen canvas $12\frac{1}{2} \times 7\frac{3}{4}$ inches. By "Maria Hodgkins." This is an excellent work with various emblems and a soldier.

ENGLISH SAMPLERS—Early 19th Century

57 On woolen canvas 13×17 inches. A finely worked specimen. "Eliz. Vipond, aged 11."

58 On coarse woolen canvas $16\frac{1}{2} \times 10\frac{1}{4}$ inches. Floral designs.

59 On woolen canvas 14×15 inches. An interesting example of a castle in needlework. "Elizabeth Pike, age 9 years, 18—."

60 On cotton canvas $13 \times 8\frac{1}{2}$ inches. Signed "E. E."

Catalogue of Sampler Exhibition

61 On woolen canvas $5\frac{1}{2} \times 3\frac{3}{4}$ inches. Signed "Elizabeth Calver."

62 On woolen canvas $16\frac{3}{4} \times 13\frac{1}{4}$ inches. Signed "Emma Climer."

63 On fine woolen canvas $8\frac{1}{2} \times 8\frac{1}{2}$ inches. A finely worked example.

64 On woolen canvas $15\frac{3}{4} \times 12$ inches. "Ruth Reading finished this Sampler in the 10 year of her age."

65 On woolen canvas $8\frac{1}{4} \times 11\frac{1}{2}$ inches. This sampler has a very interesting inscription.

66 On woolen canvas $13 \times 8\frac{1}{2}$ inches. A charming example. Signed "Mary Collins, Her Work."

67 On finely woven woolen canvas $21\frac{1}{2} \times 19\frac{3}{4}$ inches. An unusual design. By "Mary Caroline Barfield, Aged 12 years."

68 On woolen canvas $16 \times 12\frac{1}{2}$ inches. "Matilda Watling, Her Work."

69 On woolen canvas $15 \times 12\frac{1}{2}$ inches. This sampler has an interesting inscription, and is signed "Jane Carraway, Her Work, finished in The 14th year of her Age."

70 On fine woolen canvas $13\frac{3}{4} \times 12$ inches. "Elizabeth Greens Work, Northampton, Aged 12 Years."

71 On woolen canvas $13\frac{3}{4} \times 9\frac{1}{2}$ inches. "Susan Ann Allcock, Wisbech, 18—."

72 On coarsely woven linen canvas 18×6 inches. Signed "B. K."

73 On linen canvas $6 \times 7\frac{3}{4}$ inches. An alphabetical sampler. Signed "Sarah Loy."

Catalogue of Sampler Exhibition

74 On woolen canvas 20 x 12 $\frac{3}{4}$ inches. This sampler is unfinished, but it shows a beautifully worked border.

75 On coarse cotton canvas 10 x 10 inches. Signed "Louisa Parrott, Piddington School." It is most unusual to find the name of the school on samplers.

76 On linen canvas 10 x 12 inches. An alphabetical sampler. Signed "B. L."

77 On satin 15 x 15 inches. A rare example.

78 On woolen canvas 14 x 20 inches. A charming specimen by "Jane Wilson, aged 8 years."

79 On cotton canvas 15 x 15 inches. An alphabetical and numerical sampler with hemstitched border.

80 On woolen canvas 12 $\frac{1}{2}$ x 15 $\frac{1}{2}$ inches. "E. Coles, aged 9 years." This sampler has an interesting border.

81 On woolen canvas 7 $\frac{1}{2}$ x 6 inches. This is a finely worked example showing several figures, two birds and a house.

82 On woolen canvas 8 x 10 inches. Signed "E. C." A sampler of variegated flowers worked in silk.

83 On linen canvas 9 x 18 inches. A rare example with The Lord's Prayer, The Ten Commandments and The Belief beautifully worked.

84 On coarsely woven linen canvas 26 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches. Floral designs.

ENGLISH SAMPLERS—Mid 19th Century

85 On coarse linen canvas 12 x 9 inches.

86 On coarse woolen canvas 10 $\frac{1}{4}$ x 7 $\frac{1}{2}$ inches.

Catalogue of Sampler Exhibition

87 Two pricked paper pictures 10 x 8½ inches. Worked in silk.

88 On paper. Two bead worked pictures 8 x 6 inches.

89 On woolen canvas 13¾ x 13 inches. By "Mary Owen Braunstone." This sampler has an interesting verse on Peace worked on it.

90 On finely woven cotton 10½ x 12¼ inches. A lettering sampler with scalloped border. This is a beautifully worked example.

91 On cotton canvas 20 x 23 inches. An unusual Map Sampler.

AMERICAN SAMPLERS

92 On coarse cotton canvas 20 x 23 inches. A rare piece of work inscribed "Sacred to the Memory of S. Wright, Trenton, Janry 27, 1830, Ann Wrights work."

93 On cotton canvas 19 x 15 inches. By "Wilhelmina M. Shulze, the daughter of John A. and Susan Shulze, her Work done in the 12th year of her age, in 1821, at Mrs. Hoff School." The border of this is typical of the English sampler of the period. It is an important and rare example.

SPANISH SAMPLERS—Dated

94 On linen canvas 22 x 6 inches. Inscribed "Por la Señorita Trinidad Barrera dpla de Doña Teresa Amador. Año de 1802, Dios sea mi luz."

95 On linen canvas 9½ x 10 inches. With tassel corners. Inscribed "Lo hizo Manuela Cisneros, discipula de Doña Maria Dolores Santana. Año de 1814 en este año salio del Cantiverio de Francia Nuestro Amado rey Fernando VII."

Catalogue of Sampler Exhibition

96 On cotton canvas 12 x 10 inches. This sampler has an interesting border and tassel corners. Inscribed "Este dechada la hiza Tomasa Gonzalez siendo discipula de Doña Teresa Gonzalez, ano de mil 817."

97 On linen canvas 34 x 15 inches. This is one of the rarest and most interesting samplers in the whole collection. It shows nineteen different stitches in lace work, all beautifully rendered, and numerous satin stitches. Inscribed "Ano de 1828, And^a. Mendez."

98 On cotton canvas 14 x 14 inches. Worked in silk. This is unusual because it illustrates the French knot. Inscribed "Lo hizo Maria Teresa Labrot, ano de 1830, en la casa de Doña Maria de los Dolores Puga y Lopez."

99 On linen canvas 24 x 12 inches. This work has a curious border. Inscribed "Lo hizo Nicolasa Macarino siendo discipula de las Hijas de Caridad ano de 1830."

100 On cotton canvas 11 x 7 inches. Dated "1852."

101 On cotton canvas 23 x 15 inches. Inscribed "Me hizo Filomena a cargo de D. Josefa Mosoll—Año de 1862 Dia 30 de Diciembre."

102 On cotton canvas 21 ½ x 14 ½ inches. Signed "Lo hizo Dolores Quiroz Acedo. Año de 1878."

SPANISH SAMPLERS—Early 19th Century

103 On woolen canvas 23 x 9 inches. This sampler shows a boy with a kite, in interesting cross-stitch work, and is inscribed "Por Presentacion Barrera, dpla de D Teresa Amador."

104 On coarse cotton canvas 6½ x 22 inches. Inscribed "Por Maria de los Angeles Gonzalez y Guzman."

Catalogue of Sampler Exhibition

105 On heavy linen canvas 15 x 15 inches. This is one of the most interesting Spanish samplers on exhibition. Inscribed "Por Petra Navarra de 9 años."

106 On cotton canvas 16 x 20 inches. An interesting specimen with tassel corners. Inscribed "Lo hizo Vanancia de Sn. Segundo."

107 On cotton canvas 7 x 8 inches. This sampler has a curious border. Inscribed "Lo hizo Reimunda Voena discipula de Juana Belasco."

108 On cotton canvas 23 x 14 inches. This is a charming specimen with needlework stitches in silk and an interesting border. Inscribed "Lo hizo Marya Joaquyna Lacunza."

109 On cotton canvas 10 x 10 inches. This sampler is noteworthy because it shows charming examples of silk needlework stitches. Signed "Caetana Lopec."

110 On cotton canvas 7 x 9 inches. An alphabetical sampler.

111 On cotton canvas 16 x 7 inches. An alphabetical sampler with a horse and two figures.

112 On cotton canvas 10 x 6 inches. An alphabetical sampler worked in silk and signed "Mariana Chufle."

113 On linen canvas 13 x 13 inches. An alphabetical sampler, unusual in design, with tassel corners.

114 On coarse cotton canvas 22 x 16 inches. An alphabetical sampler signed "F. D."

115 On coarse cotton canvas 9 x 10 inches. An alphabetical sampler in purple and blue, signed "D. N."

Catalogue of Sampler Exhibition

116 On woolen canvas $14 \times 12 \frac{1}{2}$ inches. This is an unusual example because almost the entire surface of the canvas is covered in needlework.

SPANISH SAMPLERS—Mid 19th Century

117 On cotton canvas $11 \frac{1}{2} \times 14 \frac{1}{2}$ inches. The border of this example is typical of the period.

118 On cotton canvas 6×13 inches. This sampler shows the interesting Hispano-Moresque influence.

119 On cotton canvas 4×4 inches.

120 On coarsely woven cotton canvas 32×22 inches. This is an interesting sampler with trees, birds, emblems, animals and flowers in wool needlework. The brilliant colours used are particularly noteworthy.

FRENCH SAMPLERS

121 On cotton canvas $7 \frac{1}{2} \times 7 \frac{1}{2}$ inches. "Fait par Désirée le doit, agee de 8 ans, 1839, dédie a ma chere Maman."

122 On cotton canvas $12 \frac{1}{2} \times 12$ inches. Inscribed "Par Désirée de doit, agée de 8 ans, 1839, dédie à ma Tante."

123 On finely woven woolen canvas $10 \times 10 \frac{1}{2}$ inches. A puzzle sampler. Inscribed "Fait par Zoe Mari agee de 10 ans."

124 On silk 10×8 inches. Worked in chenille. Signed "C. D."

125 On coarsely woven linen canvas 8×12 inches. A sampler of a house with a border of roses and leaves.

Catalogue of Sampler Exhibition

DUTCH SAMPLERS

126 On coarsely woven cotton 12 x 14 inches. Dated "1781." The signature cannot be distinguished.

127 On linen canvas 14 $\frac{1}{4}$ x 18 inches. Signed "A.V.B." and "D.D.W." "Anno 1820."

128 On coarse canvas 12 x 10 inches. Signed "H.M.B.," circa 1830.

129 On coarsely woven woolen canvas 19 x 19 inches. Early 19th Century.

130 On woolen canvas 12 x 11 $\frac{1}{2}$ inches. Early 19th Century.

131 On cotton canvas 16 $\frac{1}{2}$ x 18 $\frac{1}{4}$ inches. Early 19th Century. This is a very interesting work.

132 On coarse woolen canvas 16 $\frac{1}{2}$ x 13 $\frac{1}{4}$ inches. Second quarter of the 19th Century.

SWISS SAMPLER

133 On finely woven cotton 11 x 18 inches. Scalloped border, signed "T. Jäckel, 1830." This is a beautifully worked example.

NORWEGIAN SAMPLER

134 On linen canvas 22 $\frac{1}{2}$ x 21 inches. Early 19th Century.

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The drawing-room in

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LETTERS - AND - ART

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WORK OF THE FLAPPERS' GREAT-GRANDMAMAS

A FEW DAYS SINCE a national fiction magazine appeared with a cover design of a dainty miss in the garb of long ago, working a sampler that reads: "All little girls should duteous be, And kind and courteous ever. From frivolous thoughts deliver me, Until this Life I sever." It was a miss of the olden time; not of our time. The girlhood of the ages is enshrined in "samplers," we have been assured. But the "ages" stopt long before our flapper age was dreamed of, for who would suspect the girl of to-day of such an occupation? When Hannah Loring, aged 12, worked the sampler that we reproduce opposite, she no doubt wrought out of a pretty often renewed conning of the family Bible. The history of her family is recorded there as on the sacred page, and the urn and weeping-willow remind her young intelligence of the swift mortality of things. Other little girls were less austere in their thoughts and worked the designs that should go later on their household linen. And in doing these things they reached back and touched hands with sisters long passed into the shadows. Shakespeare's *Helena* in "Midsummer Night's Dream" says to *Hermia*

We, Hermia, like two artificial gods,
Have with our needles created both
one flower.
Both on one sampler, sitting on one
cushion.

These vestiges of long-faded girlhood are now the object of search of many collectors. One of the most successful collectors is Mrs. Lathrop C. Harper (Mabel Herbert Urner, who writes the "Helen and Warren" stories), and her possessions are described in the *House Beautiful* by Elizabeth H. Russell. Mrs. Harper possesses the oldest signed and dated sampler known. There is one in the Victoria and Albert Museum in South Kensington, England, that bears the date of 1643, while one signed by its "worker," Anne Gower, in the Essex Museum, Salem, Massachusetts, may be older still. "But the honor of being the owner of the oldest signed and dated sampler," says Miss Russell, "belongs to Mrs. Harper, whose collection is undoubtedly the most complete and remarkable of any in America." We read:

"Mrs. Harper has been collecting these specimens of needlework for many years, both in Europe and in this country, and she has examples of the rarest, most interesting types of all countries where samplers have ever been made.

"A visit to Mrs. Harper's home where the collection is fittingly

housed is a great pleasure. This is in Gramercy Park, New York, and is so quiet, so shaded with great trees, so secluded, that it seems far from Fifth Avenue's blaze and motion.

"Gramercy Park dreams in its green peace like some half-forgotten London square, and in Mrs. Harper's rooms the illusion of the Old World is still strong. Here the logs in the fireplace fall silently to ash, the ancestral portraits dream in the shadowy spaces, and on every side are the delicate bits of needlework which we call 'samplers.' These lighten the room like flowers with their soft colors mellowed to just the right tones to brighten these quiet walls. The furniture is distinctive, and a collector would be envious of some of the beautiful old English pieces.

"A long Sheraton bookcase with glazed doors, and a large round Heppel-white table piled with ancient books can not be overlooked, even when one is in quest of samplers. Mr. Harper collects rare books with as much zeal as Mrs. Harper devotes to embroideries, and this fortunate pair spend three months of each year in Europe hunting for their treasures.

"At intervals this Gramercy Park drawing-room is filled with the soft, sonorous chiming of bells from a nearby church tower. On the day I was there they were playing the old, old hymn, 'O Come All Ye Faithful' which diverted my attention from the samplers at first, but as the harmony was repeated frequently I became accustomed to its music and found it a fitting addition to the atmosphere of peace and unworldliness. The bells and the gentle rain falling in the Square outside gave the last touches to my impression of being in England."

Many households possess some simple, more or less crude handiwork of our early American period, but real "examples," we are told, exhibit "what a well-brought-up maiden was expected to know in the way of intricate stitches for the embellishment of her household possessions":

"On it might appear the lace stitches which were the fashion at that time, elaborate patterns for the India muslin work which would be made into fichus, ruffles for sleeves, baby clothes, and so forth, or patterns for the wool *petit point* with which she would cover the chairs, stools, and cushions of her oak-paneled rooms.

"Mrs. Harper's collection numbers over six hundred, and includes samplers from England, Scotland, France, Belgium, Italy, Spain, Greece, Germany, Austria, Holland, Sweden, Norway, Denmark, Switzerland, Roumania, Czecho-Slovakia, Mexico, and America. Most of her specimens are over two hundred years old, and, naturally, she is not specially interested in the late American examples of crude workmanship which may be easily found in our antique shops. . . .

"Mrs. Harper's precious dated and signed sampler is worked

A "SAMPLER" MASTERPIECE DATED 1644
No older piece signed and dated is recorded either
here or abroad.

Photographs by courtesy of the Bureau of Biological Survey, Department of Agriculture, Washington, D. C.

COMPARATIVE YIELD OF OATS IN A FIELD INFESTED BY PRAIRIE DOGS, AND ONE WHERE THEY WERE EXTERMINATED

EXTERMINATING WESTERN PESTS

UNCLE SAM, WITH THE ASSISTANCE of various interested State governments, spent nearly a round million in killing off wolves, coyotes and other pests last year, largely in the Far Western States. Prairie dogs, we are told, have been exterminated over wide areas, and the large wolves are being so reduced in numbers that over most, if not all, of the West their end is definitely in sight. More than 4,900 wolves have been killed in the last year, according to the annual report just submitted by E. W. Nelson, Chief of the Bureau of Biological Survey, to the Secretary of Agriculture, covering the work of the bureau for 1923, says the *New York Times*, in an abstract of the report:

"Of the appropriation of \$440,121 made available by Congress for the year for the purpose of reducing losses in live stock and forage 'on the public domain,' and to cooperate with the States, local organizations and individuals in campaigns for the destruction of wild animal pests on State and private lands, \$276,890 was used for the destruction of predatory animals and \$163,231 for work in rodent control. Twelve of the public land States made direct appropriations of cooperative funds to use with the bureau for this fiscal year. Furthermore, seven additional States provided cooperative funds without direct appropriations, which made a total of \$844,000. Of this amount, approximately \$243,000 was for the destruction of predatory animals.

"The national forests and other great areas of public lands in the Western States are the principal breeding-places of wolves, coyotes, mountain lions and other stock-killing animals; also of prairie dogs, ground squirrels, pocket gophers and other forage-and-crop-destroying rodents. The bureau has maintained from the inception of this work that it should be possible, eventually, to completely destroy some of the worst of these animal pests, thus forever eliminating the heavy losses they have been causing. The elimination of the prairie dog over a wide area and the killing of almost 5,000 wolves is pointed to as an example of what can be done. The results obtained, according to the bureau, would not have been possible without the hearty cooperation of States, local organizations and individuals. In addition to all funds and sums contributed, more than 104,000 farmers and stock raisers took an active personal part in the rodent field work.

"An idea of the extent of the work carried on may be gained from the fact that an intensive campaign instituted to eliminate the coyote was pursued over an area of more than 200,000

miles. At one time the elimination of the coyote was considered impossible, as this pest had increased to a very large number and was widely distributed. An average force of 250 worked during the year under bureau supervisors, in addition to thousands of stockmen who took part in the campaign.

"It is estimated that no less than 75,000 coyotes were killed in poisoning operations during the year. Many wolves, bobcats and a few mountain lions also were poisoned. During the year, also, hunters took the skins or scalps of more than 29,300 predatory animals, of which 599 were wolves, including 447 large gray wolves, 25,622 coyotes, 2,822 bobcats and Canada lynxes, 158 mountain lions and 101 bears. Bears, the report points out, are looked upon as game animals, and no effort is made to take them, except in the case of individuals known to be destructive to live stock. Clearing the ranges of coyotes is proving a boon to cattlemen as well as sheepmen. With the practical elimination of the timber-wolf over much of the range country of the Western States, cattlemen have found that heavy losses of calves continue, which are to be attributed to coyotes. The campaign waged against timber-wolves has been very successful. A number of notoriously destructive individuals and whole small packs of wolves have been destroyed in the last year.

"Outbreaks of rabies occurring in a number of the Western States have been met by the prompt concentration of hunters to destroy infected predatory animals who were disease-carriers."

SKY A DOME OF NITROGEN CRYSTALS?—The long-accepted explanation of the blueness of the sky as due to the action of the sun's rays upon particles in the atmosphere is challenged, according to the London *Daily Mail's* Copenhagen correspondent, by Professor Vigard of Christiania University. Says a dispatch to the *New York Times*:

"Professor Vigard claims a discovery suggesting that the atmosphere of the earth outside the air stratum is shut up as if in a balloon whose walls consist of a solid mass of crystalline particles of nitrogen. It is this, he says, which gives the sky its blue color, and also accounts for several other phenomena, including the fact that radio waves follow the contour of the earth instead of flying from it at a tangent and losing themselves in the ether. A scientific commentator in *The Mail* says the discovery may prove of immense value, helping toward an understanding of radio phenomena. Incidentally, he adds, it would, if proved true, show that radio communication with other planets was impossible."

on a linen background which is long and narrow. Like Anne Gower's, the embroidery is done in the same creamy white as the background. There are bands of drawn-work of exquisite fineness, intricate lace stitches, and letters all in white. The '1644' is worked after the alphabet, followed by the name of the maker, Sara Thrale. . . . It speaks well for the fine quality of the material used by our ancestors, for it is as strong and unbroken as tho it had been made yesterday."

Italian samplers are rare and the specimen we reproduce is considered one of the best in the collection.

"It is 22" x 26", and done on ancient, creamy, handwoven linen. It has a border of four lines of color, yellow, red, green, and purple, then a narrow fringed-out edge, and four small silk tassels at the corners, made of the same silks as the border. Across the top is a cross-stitch alphabet of charming design, and below that are many bright, beautiful, little pictures made with the most exquisite precision. The colors are very fresh, and consist of a lovely rose-pink, bright yellow, dull greens, cranberry-reds, lavender, gray, sky-blue, and brown. The little pictures represent churches and houses, baskets of flowers with birds hovering over them, peasants carrying panniers, butterflies, a cock and hen, a double gateway, and a balcony with a French window, and a pot of flowers. There are also gateways showing tall posts surmounted by urns holding blooming rose trees. On the upper gate the middle bar is topped by a singing bird in yellow."

The most interesting American specimen carries the genealogy of the Loring family of Boston:

"This elaborate memorial was made by 'Hannah Loring, aged 12,' at 'Miss Perkins's Academy, Boston, 1812,' so we read in the lower right-hand corner. Poor little Hannah could not have had much fun working the frame of needlework with its tall columns, the funeral urns with weeping willows, and the 'Lorings Born' nine times repeated, but she may have enjoyed making the little clock set at the hour of six, the eagles, and the landscapes at the top. The circles at the bottom bear elaborately wrought dissertations on 'The Duty of Parents in bringing up their Children,' and 'The Duty of Children toward Parents.' Can you think of any modern child who would be apt to spend time working these sentiments?"

"Seventeenth-century samplers are rare enough to make the possession of one notable, but Mrs. Harper has over thirty made before 1700. Dates on other treasures from the corner cabinet are 1682 on a fine Spanish piece, 1670, 1674, 1680, and 1698 on four from Holland, and twenty English examples, ranging from 1644 to 1684. There is a very curious English acrostic sampler, and many that are wonderfully worked in beads. A description of the Spanish and Mexican samplers alone would make a long article."

THE BROKEN STAFF OF ARISTOCRACY

DEMOCRACY MAY GET A FILLIP in the death of the "Almanach de Gotha," but there are good democrats who perhaps deplore it. "One doesn't need to be a pro-German" to feel so, says Mr. Francis Gribble in the *London Daily Mail*. This annual, issued since 1763, served the useful

purpose of settling the rank of every person in the European aristocracy. It informed Kings and commoners as to who was who, and was the accusing finger at all pretenders. That it formed the favorite reading of those who aspired to be elevated in rank by marriage, and also those who hoped to bask in the favor of the titled, has been an axiom. Expatriated Americans were sedulous students of this work, which, now that the times are out of joint for many of the great ones of the earth, is found to possess certain solid merits. Also, in its day, it purveyed some curious information that Mr. Gribble now rehearses:

"It was something more than an almanac: it was an institution. It has been called 'the diplomatists' Bible.' Bismarck exhorted *attachés* to learn it by heart in order that they might never be at a loss for small talk in Court circles.

"Its appearance was the outcome of the peace which followed the Seven Years' War in 1763; and its early numbers are among the rarest books in the world—far rarer than first folios. The British Museum possesses no copy of an earlier date than 1774.

"The file copies in the editor's office constitute the only complete set in

existence. It will be interesting to see what they fetch if they are put up to auction.

"Once upon a time I was permitted to examine them; and I was struck to see how many pleasant features, since eliminated, the early issues contained.

"They included forecasts of the weather; blank pages on which gamblers were invited to record their gains and losses at the card-table; long lists of prices suggestive of the catalog of an eighteenth century departmental store; prescriptions for the cure of sea-sickness, and short popular articles on subjects ranging from 'Antediluvian Monsters' to 'The Police of the Harem Among the Turks.'

"One of the most interesting features of the 'Almanach' has always been the editor's reluctance to 'recognize' anything of which he disapproved.

"He ignored the French Revolution, describing the Dauphin as King of France at the time when he was a prisoner in the Temple.

Photograph by Sproul

THE LORINGS OF BOSTON

Recorded in a sampler by little "Hannah Loring, aged 12" who so signed her work when finished in 1812. "Poor little Hannah could not have had much fun."

"He ignored the existence of the United States until 1824.

"He ignored the murder of the King of Serbia, speaking euphemistically of 'the extinction of his dynasty.'

"He wished even to ignore Napoleon; but that was more difficult.

"For Napoleon refused to be ignored. Being himself only an 'ancestor,' he forbade the enumeration of the pedigrees of other Princes; and he further insisted that the list of Royal Houses should begin with Napoleon, and not, as the established alphabetical order required, with Anhalt."

AMERICANISM AND MUSIC

ONE HUNDRED PER CENT. is a slogan that works its way into many fields. Just now its echoes resound in the music world; only it is one hundred per cent. minus or something to that effect. Mr. William A. Brady, the theatrical manager, has recently charged that Americans have no chance at

Mario is one of the stars of the company to-day. None of these singers was engaged by Gatti-Casazza simply because he or she was an American.

"The great American singers of the past did not owe their engagements to the fact that they were natives of this country. They were among the most famous of their kind, just as Clara Louise Kellogg, Minnie Hank and Anna Louise Cary before them. They made their reputations abroad also. New York impresarios, from Henry Mapleson down to the present day, have always been glad of the cooperation of American singers when they reached the artistic heights that entitled them to be in the society of the best."

The Times does not have to hark back to the past to find evidence to support almost the same contention:

"It was not the most fortunate moment for Mr. William A. Brady to utter his bitter cry that Americans have no chance whatever in the Metropolitan Opera House or in the concert halls of New York. The evening before, one of the most admired baritones of the Metropolitan Opera House, who has had distinguished opportunities there, was 'headlined' because of the end of his season's engagement—an American, Clarence Whitehill. The next evening a famous American violinist, who has won his way to the front rank by his own merits and the consequent support of the public and the press, Albert Spalding, played with the Philharmonic Society an important work by a leading American composer, John Powell, who has also gained a high place by his duly recognized merits.

"It was, indeed, a very good day for Americans in the New York musical season; and we can not affirm that every day is such. But it did signify that Americans of notable talent and high accomplishment do not lack opportunity for coming before the New York public, nor a hearty and even eager welcome. There may be, as Mr. Brady complains, many 'itches,' 'offs,' 'ellis' and 'ettis' on the billboards. New York is now, more than ever, a goal for musicians of all nations. But there is success awaiting only a small proportion of these foreigners, as Mr. Brady would know if he managed musicians instead of

theaters. And it may be pretty confidently asserted that when Americans show themselves the equals of the best of these foreigners they are recognized as such."

A writer in the *New York Commercial* charges that the American singer has "fostered the chauvinistic spirit without pausing to analyze conditions in the American music field." This Mr. H. Z. Torres, the writer, proceeds to do:

"American artists are not discriminated against at the Metropolitan Opera House. From Nordica to Ponselle, the American singer has found opportunity at the Metropolitan. But the fact remains that the opera house is not a purely philanthropic or patriotic institution. It is not a training school for aspiring operatic neophytes. If Mr. Gatti-Casazza has erred, it has been when, too frequently, he has allotted first rôles to young Americans who were not competent. Subscribers who pay \$7.70 a seat have prior rights even over vaulting ambition.

"America has contributed a notable list of honored names to the annals of musical art. The American singer possesses the most beautiful vocal organ in the world; but American artists as a class are less painstaking; are more eager for the emoluments of art than for artistic perfection.

"The European musician makes haste slowly. He has frequently a musical heritage. His earliest years are steeped in operatic tradition. He is willing to toil, to wait; to study and to

Photograph from M. E. Hewitt Studio, New York

WALL DECORATIONS OF SAMPLERS

The drawing-room in Gramercy Park, New York, of Mrs. Harper, who is an inveterate collector.

the Metropolitan Opera House or in the concert halls of New York. The management at the Opera House quickly retorted that forty per cent. of the personnel there are American. So a difference in fact is quickly noted. But the fact is undisputed that foreigners are very prominent in our music world, and the reason alleged in some quarters is that not enough Americans of equal merit present themselves to-day. "Any American tenor who sings as well as Caruso or Jean de Reszko will be enthusiastically received there by the management," declares the *New York Herald*, "and any *Carmen* who sings the rôle as well as Emma Calvo did or any *Brünnhilde* of Lilli Lehmann's artistic stature will be engaged at once." The paper goes on to remind us that "the inefficient will not, however, be welcomed under any cloak of patriotism. Such a course would be the most obvious sham." *The Herald* calls a roll of names to prove, on the other hand, that "some of the most brilliant pages in the history of the New York opera house were contributed by the Americans there." For—

"Lillian Nordica, Emma Eames and Geraldine Farrar were quite as famous as any sopranos that ever came from abroad. Louise Homer made her name there and Mary Garden has sung on its stage. David Bispham was a notable predecessor to Clarence Whitehill, Charles Hackett and Mario Chamlee. Queena

suffer; to make small beginnings; to emerge slowly from artistic obscurity. Lilli Lehmann in her classic in vocal art, emphasizes that art presupposes maturity, and that principal operatic rôles should not be essayed before thirty. Yet the studios of New York are filled with eager students, thousands upon thousands of them, whose goal is the Metropolitan, and who aspire to be 'the youngest prima donna' of that august company. More than three million dollars a year is paid in New York for vocal lessons, and every studio is filled with embryo *Rhadames*, and *Lucias* and *Amnerises*.

"Few of these eager and often talented youngsters have any idea of the practicalities of the profession to which they aspire. The Metropolitan Opera House must be run on sound business principles, if it is to endure. It is not a government-subsidized clearing-house for American talent. The Metropolitan is an American institution, governed by an American board of directors, its annual deficits met by public-spirited citizens. But its chief support and its mainstay is the large foreign-born population of New York.

"A Chaliapin or a Bourskaya has a box-office drawing power of almost a million Russians. A Gigli or a Galli-Curci has a tremendous following among the Italian residents. The support of these foreign artists comes from their fellow countrymen. And because of this box-office drawing power, and Mr. Gatti-Casazza's wisdom in catering to it, it has been made financially possible for New York to enjoy opera that is without peer in any country in the world."

Mr. Torres makes the further charge that operatic art which seems to flourish is in danger of strangulation from forces that never appear through the proscenium arch and are unsuspected by the casual visitor to the opera house:

"The receiver of the ill-fated Wagnerian Opera Company announced on January 14 that an income of \$30,200 weekly would be required if the German opera continued its engagement. This opera company, playing at the Manhattan Opera House, without star casts and minus scenic investiture and ballet which are features of the Metropolitan productions, specified its costs as follows:

"Rent of Manhattan Opera House, \$5,000 a week. Advertising, \$1,500 a week. Salaries of artists, \$8,000 a week. Salaries of union orchestra, \$8,000 a week, salaries of union stage hands, \$4,200 a week. Salaries of American chorus, \$3,500 a week.

"These figures are illuminative. Union stage hands and orchestra musicians received more than one and a half times as much as the artists. Stage hands, union orchestra and chorus had a pay-roll of \$16,000 a week.

"The Metropolitan Opera Company employs an army of stage hands, of mechanics and house attendants. These men and the orchestra in the pit are unionized, and these are the departments of the opera house which, like an insatiable Moloch, must be fed. Each season the unions increase their demands. Each season new regulations hamper production. And each season the opportunity for American artists recedes further. Because, as the union pay-roll mounts and the union hours grow shorter, it becomes increasingly necessary to engage artists who have a box-office drawing power. With few conspicuous exceptions, American singers have not an equal box-office drawing power with that of foreign artists.

"The Cerberus that bars the American singer from his artistic goal is unionism, whose inexorable demands have destroyed elasticity in casting, have curdled the milk of human kindness and made a mockery of American art.

"The same condition, in a lesser degree, maintains in the

symphony orchestras. With an annual expenditure of \$5,000,000, orchestral deficits last season totaled \$1,250,000. With the exception of the Boston Symphony, the rank and file of symphonic musicians are unionized. Orchestra conductors are paid as much as heads of big industrial organizations, and the musicians under their batons demand all the traffic will bear.

"It is, however, the rehearsal problem that may destroy American musical preeminence. Unionized musicians demand payment for rehearsals and rehearsals are so prohibitively expensive that ragged performances are alienating audiences and piling up deficits. These deficits have been met for many years by public-spirited men. It is an open secret that Otto H. Kahn has been the 'angel' of the Metropolitan. Harry Harkness Flagler for ten years has met an annual deficit of \$100,000 for the New York Symphony. He wiped out a deficit of \$250,000 when the Symphony went abroad two years ago.

"The Philadelphia Orchestra raised an endowment fund with a 'save the orchestra' slogan two years ago. Edward Bok donated the first \$100,000. In Los Angeles W. A. Clarke, Jr.,

Photograph by M. E. Hewitt Studio

A RARE AND VALUABLE ITALIAN SPECIMEN

As a sampler it seems to supply any kind of decoration desired.

has given \$543,000 in three years to meet the orchestra deficit. Mrs. C. P. Taft supports the Cincinnati Symphony, as George Eastman does that of Rochester.

"The guarantors of the country's great orchestras met early during the month to consider possible mergers and to devise some salutary method of dealing with the unions. These men have learned in bitterness that 'patron of art' is becoming synonymous with 'puppet of unionism.' The day is dawning when union-ruled art must be self-sustaining."

The composer Victor Herbert is thus reported in *The Times* as on Mr. Brady's side:

"There is no incentive for any one to write an opera in English. There are not enough soloists, especially men, at the Metropolitan Opera House who are able to sing leading rôles in English. The composer would be at the mercy of conditions unfavorable to an adequate presentation. The stage manager would be an Italian or some other foreigner unable to cope with the demands of an American libretto, and the composer would not be allowed to conduct his own work. And I'll eat my hat if the chorus could master the words. I have not the slightest personal animus against the Metropolitan Opera House. But it amounts to this—a fair opportunity for the American does not exist. He is beaten before he begins to write."

THE MOST FAMOUS CLUB IN THE WORLD

BRITAIN HAS NO ACADEMIE FRANCAISE. Probably it never will try to emulate this organized authority in the field of arts and letters, since America has been beforehand in such an undertaking. The centenary year of the Athenæum Club, however, reminds the *London Daily Telegraph* that it has had something just as good. For a hundred years it has had the Athenæum Club, "the very name of which conjures up the shades of the greatest Victorians and continues to be inseparably identified with the literature and art, the science and learning, and the public service of our own day." The Athenæum was founded on February 14, 1824, "for the association of individuals known for their literary attainments, artists of eminence in any class of the fine arts, noblemen distinguished as liberal patrons of science, literature or art," and in that London world of clubs it has been looked upon most enviously by the delfer in the arts and letters. *The Telegraph* goes on to recount its glories:

"What a story of national greatness is epitomized in the hundred years' life of the Athenæum, what visions of the illustrious in the highest walks of life rise up before one in every room, in every corner, of this immortal edifice at one of the corners of Waterloo Place and Pall Mall! No sooner has one passed its portals than one seems to see Dickens and Thackeray in an unforgettable scene of reconciliation, for it is on record that, meeting in the hall shortly before the death of the author of 'Vanity Fair,' the two shook hands, and the mists of a long estrangement were happily dissipated. It was in the club's library that Thackeray was in the habit of doing much of his literary work, his favorite seat being in what is known as 'Macaulay's Corner'—a sacred spot occupied at different times by that marvel of erudition, the first Lord Acton, by Hallam, the historian, and by Viscount Morley.

"The atmosphere of the whole place is redolent with the memories of Premiers and Cabinet Ministers, of bishops and scholars, of poets and masters of prose, of painters and sculptors, of great musicians and luminaries of the stage; and its hospitality has been extended to a select host of eminent foreign visitors. To the Athenæum went Disraeli, then the Earl of Beaconsfield, during the most exciting period of his career; there, at the newspapers, there could be seen at the lunch hour, during his Premiership the Marquis of Salisbury; there Carlyle, Darwin, and Huxley were wont to repair, Browning was a regular frequenter, Ruskin a more irregular visitor; Herbert Spencer sought relaxation in the billiard-room; Turner had his special table, and Sir Frederick Leighton was a familiar figure for many years; while among members in the forefront of the theater was Sir Henry Irving, following Young and Maeready, who had also been members. It was there, too, that Theodore Hook flung about so lavishly the shafts of his wit and found the inspiration for so many bons-mots that are still repeated to-day. It is noteworthy that Gladstone was never a member, tho he was frequently urged to join; Mr. T. D. Acland, in a letter written in the early part of 1868, earnestly besought him, but in vain, to become a member of this 'great center of intellect and criticism,' where he would be sure to meet colleagues and the principal men in the public service. If the Athenæum were in Rome and not in London one would take it as a matter of course to see the most learned of the Cardinals entering and emerging from its doors."

There was a time between 1896 and 1899 when candidates had been standing on the waiting-list for eighteen years. There was a great line of succession for any member to inherit:

"What other club can evoke a more vivid picture of that luxurious ease on which Thackeray loved to dilate—of those great chairs which Dr. Johnson declared to be 'the throne of human felicity'—that panegyric of the comfortable club-chair uttered in reference to the amenities of the coffee-houses of an earlier century, which led up to Boswell's assertion that he sometimes wished to retire to the desert, and was provocative of the doctor's celebrated retort, 'Sir, you have desert enough in Scotland!' It was a desire to bring together kindred intellects into a worthy milieu of capacious chairs which caused the convening of the preliminary meeting in February, 1824, at which the foundation of the Athenæum was decided upon. Foremost among these pioneers was the Right Hon. John Wilson Croker, between whom and Macaulay there existed so violent an antipathy, and those associated with Croker including Sir Walter Scott, Sir Thomas

Lawrence, Sir F. Chantrey, and Sir Humphry Davy. It was Croker who drew up the first prospectus and nominated the first committee. The members of what for a time was called 'The Society' met at the Clarence Club until 1830, in which year the present building, designed by Decimus Burton and adorned with interior decorations by Alma-Tadema and Poynter, was opened. The site was formerly occupied by Carlton House, the residence of George IV, both when Regent and King. That palace, or mansion, extended right across the opening which now leads from Waterloo Place to the Duke of York's Steps, and when it was pulled down the Athenæum was built on the site of one wing and the United Service Club on the other. The first secretary of the Athenæum was Michael Faraday, the famous chemist, who retained the office for about a year.

"Among the early adherents of the club were Samuel Rogers and Thomas Campbell, and for a memorable period Theodore Hook reigned in undisputed sway as the most popular member. Hook's famous corner in the coffee-room, to which allusion has already been made, became known as 'Temperance Corner,' owing to its occupant's very frequent call for 'tea' or 'lemonade.' But the waiters knew that he meant whisky or brandy, and as drink succeeded drink Hook's wit became more and more lively and his stories more and more piquant. There was great competition in those days of eighty or ninety years ago to secure a seat near 'Temperance Corner,' the center of so much sparkling humor. One of the best of the innumerable anecdotes that have been passed on in the club—some of them unquestionably true, others doubtful—relates to Campbell, who after a jolly night came out arm-in-arm with a friend. It had been raining copiously, and the poet, soon after getting successfully down the steps, fell into a pool of water, dragging his companion with him, whereupon the latter, quoting from a line in Campbell's 'Hohenlinden,' exclaimed, 'It's not "Iser rolling rapidly," but "Weser."'

"Then of Turner it is related that he would have the candles removed from his particular table so that he might, under cover of darkness, dispose of a whole bottle of port. Such stories of the past of an institution now so decorous surely contradict most flatly a veteran member's assurance made yesterday to the writer that 'Nothing ever changes here.' Passing from Hook's 'tea' and 'lemonade' to My Lady Nicotine, it appears that there was no smoking in the club till about 1860, this fragrant innovation being attributed to Thackeray. But the habit was merely tolerated for some time after that, the devotees of the weed having to be content for a number of years, smoking the present

SHAKESPEARE IN MODERN MAGYAR

THE FAME OF SHAKESPEARE grows and widens. No dramatist of any country seems so adapted to the needs of the world's stage as he. Another evidence of this fact is seen in the determination lately taken by the Association of Hungarian Authors and Playwrights to prepare an entirely new translation of his works. In the *Manchester Guardian* we read:

"As a big publishing company has volunteered to carry the expenses of the new edition, in a couple of years' time a modern Magyar translation of the great English playwright will be available.

"In Hungary, perhaps, even more than in Germany and Austria, the plays of Shakespeare count among the greatest attractions of the theaters. Budapest's leading dramatic institution, the National Theater, produced two Shakespeare 'cycles,' performing all, even the least important tragedies and plays. These performances had an enormous success, and for weeks ahead all tickets were booked.

"The old Magyar translations of Shakespeare, tho prepared by first-class authors and poets, were all made 60 to 80 years ago. The Association of Hungarian Playwrights asserts that these translations are now obsolete, that during the last 80 years the Magyar language has been enriched with new words and idioms in an enormous measure, that the new Magyar literary style is more adaptable for English translations than was the old one, and, finally, they argue that most of the existing translations are poor from the point of view of stage technique.

"The new translations will be done by the best Hungarian poets and translators, MM. Babits, Kooztolanyi, Szabo, Toth, and Rakosi. The explanatory notes of the new edition will be made by M. Hevesi, director of the National Theater, who was responsible for the production of the Shakespeare series last year."

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